

THE ART  
OF  
RHETORICK  
CONCISELY AND  
COMPLEATLY  
HANDLED,

Exemplified out of holy Writ, and  
with a compendious and perspi-  
cuous Comment, fitted to the  
capacities of such as have had a  
smatch of learning, or are other-  
wise ingenious.

---

By J. B. Master of the free-school  
of *Kinsale* in *Staffordshire*.

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ECCLES. 12. 10.

*The Preacher sought to finde out ac-  
ceptable words.*

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THE ART  
OF  
RHYTHORICK  
CONCISELY AND  
COMPLETELY  
TRANSLATED

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"RHYTHORICK"  
and the  
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CONCISELY AND  
COMPLETELY  
TRANSLATING"

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TO  
THE RIGHT  
HONOURABLE  
JOHN  
LORD POULET

Baron of *Hinton Saint George,*

*All sanctified prosperitie.*

*Much honoured Lord,*

**T**Hose reckonings that are daily added to the score, and runne long on without computation, swell insensibly to an height incredible: of such nature are my obligations towards your noble self, standing bound not onely for the principall, but the interest, the times and conditions of my lot being such, that untill now my utmost studies and endeavours could never purchase an opportunitie, in person to render the gratefull acknowledgements of your Lordships bounty towards my self, and to present the due homage of mine own observance:

servance: yea, I am by experience sensible of much difficultie to pick out the times and means of dutifull demonstrations, unlesse vicinitie of place, and other conducing circumstances befriend us. Wherefore (my Lord) having with the long travell of gratefull thoughts to your Honour, and desire of publick good, brought forth these two-langug'd twins; I have ventured to deliver them into your Lordships hands (if they may be welcome) and through them into the hands of others (if they may be worthy) aiming by them to acquaint the world with my personall obligations, and thankfull cogitations towards your Honour: and if they (by reason of their subject) shall discover any thing that may redound to the benefit of many or few, that that also may be reckoned to your Lordship, as the means of my abilities: unfeignedly withall desiring, that this your bounty, and all your vertuous actions may be summed up to the glory of God, the authour of every good and perfect gift, both in us, and to us: To whose gracious tuition my constant prayer shall earnestly recommend your worthy person and noble family.

*Your Lordships in the manifold  
obligations of dutifull  
observance,*

JOHN BARTON.



To the Reader.

**H**e sacred Scripture ( howbeit alto-  
gether eschewing, and utterly con-  
demning the impertinent use of fro-  
thie criticismes, yet ) in beautifull  
varietie, majesticall style, and gracefull order, in-  
finitely and incomparably transcends the most pi-  
thie and pleasing strains of humane Eloquence.  
From this authoritie therefore I have made the  
art of Rhetorick exemplary; whereunto for the  
satisfying of the reader, I have premised these se-  
verall instructions, partly as apologies to the  
skilfull, for those additions, contractions, altera-  
tions herein made; partly as directions to the  
studious.

First, I say not ( according to the received de-  
finition ) that Rhetorick is the art of pleading  
well, howbeit I was about to define it the art of  
Oratory, which is equivalent with the former:  
but I consider, that to an Oratour ( besides Rhe-  
torick ) Logick and Grammar essentially be-  
long. For together with the cooking, that is, the  
dressing and serving up of an oration, wherein  
Rhetorick consisteth, an Oratour must have mat-  
ter and method from Logick; puritie of constru-  
ction, and words accustomed from Grammar; or

1. Tim. 6:4.  
and 2. Tim. 2.  
14.

Rhetorica est  
ars orationis  
confirmanda,  
& habenda,  
&c. Rhet.  
Rhet.  
Aristot. Cicer-  
ro, & alii, quin-  
que partes  
Rhetor. consti-  
tuerunt; In-  
ventionem,  
Dispositionem,  
Memoriam,  
& Pronunciationem  
sed male. Dis-  
tinctus Rhet.  
Grammatica  
pure, Rhetor-  
ica ornate,  
Logica cum  
ratione, &c. Molin.

## To the Reader.

he cannot be perfect. Indeed it is very rare to finde a man skilfull in Rhetorick, who is not so in Logick and Grammar; yet I have read some sermon-books stufte with Tropes and Figures, which doubtlesse with a good deliverie would please, yet were very barren of solid matter. Now because these arts commonly met in a professed Oratour, those that formerly wrote Rhetoricks, put in the Topicks of Logick and Figures of Grammar, as essentiall parts of Rhetorick. Therefore must the learner, in any pleasing passages of words, diligently consider to which of these severall arts every vertue in them is to be ascribed. For whose help herein, if this work take, I will annex in future editions an Appendix of all grammaticall figures.

Again, I say not, the parts of Rhetorick are Elocution and Pronunciation; for both these are but utterance, and neither implice the gesture: as for that their common acceptation is equivalent with the terms I give, this were tolerable in case of necessity, not where more significant may be had.

Secondly, I presume, I need not excuse giving of English names, having put the known names in the Margent, and used them in my Comment: as for changing those names, good reason. For Tropes and Figures were distinguished by names that had no difference, as Metonymia and Me-

taphora

Common places  
to help inven-  
tion.  
Qui figuras  
grammaticas  
Rhetorica tra-  
dunt, distincta  
artium prae-  
cepta confun-  
dunt. Dig.

Metaphora &  
Tropus idem  
sunt apud  
Aristot.

## To the Reader.

taphora are both Translation, which is a name generall enough for all the Tropes: neither can I think it but preposterous, to speak of affections of Tropes before the Tropes themselves; which perhaps they did, that the examples wherein affections were, might be more fully apprehended; though I suppose so much at once would rather puzzle the learner.

Thirdly, I thought it strange, that Rhetoricians should be fain to define Metonymia and Synecdoche, as Plato did a man, by couching the particulars: nor yet doth their definition of a Metonymie directly reach Elliptick Substitution, nor of the other comprehend the putting of one kinde for an other; yet indeed I found it very difficult to distinguish them. The truth is, that these two are but one Trope; and but for avoiding censure of singularitie, I would have made them one, as I have annexed them in regard of their affinitie.

Fourthly, whereas I have made Metonymie twofold, Perfect and Elliptick, I say boldly, that nothing in all Rhetorick doth more puzzle scholars, then not being made acquainted with this difference of Metonymicall examples, how that in some, a borrowed word supplying the place of a proper, we do no more but change again, that is, cast away the borrowed word and assume the proper, and they are resolved: But now again some

Homo est animal bipes absque pennis, la-  
tis unguibus.  
Substitution is  
a proper name  
unto them both;  
neither can any  
name be given  
to Substitution,  
which will not  
as well serve  
for comprehensi-  
on.

## To the Reader.

examples will not suffer a change of the tropicall word for another, but must be resolved by an addition of some word, containing the Cause, Effect, Subject, or Adjunct in a generall term. Instance in this speech, That rock was CHRIST: They say truely, In the word CHRIST is a Metonymie of the Subject for the Adjunct. Well, then say I, Resolve this Trope, put out the word CHRIST, and render the Adjunct, for which it is put, That rock was ——— what? If they say, CHRIST is put for the signe, then I should say, That rock was the signe. But this resolution you see is defective: therefore I must lay both together, the generall term SIGNE and CHRIST, and say thus, That rock was the signe of Christ. Now in this example, The Pope spurns Emperours KINGDOMES off their heads, I need not fetch in the generall term to resolve it by spurns the SIGNE of their KINGDOMES, &c. but change for the adjunct it self, which is ready and compleat, Spurns Emperours CROWNS off their heads.

Fifthly, I averre that I have truely referred Pronominations to Metaphors, for they all carry the force of comparison. Instance, I call an Arch-traitour, a JUDAS: Now say Rhetoricians, This is by a Synecdoche: for here is Judas, a particular word, put for the generall, TRAITOUR.



## To the Reader.

FOUR. How unlawfull this predication is, and how insufficient the resolution, any scholar will discern; For Judas by a Synecdoche cannot signify an Arch-traitour, but simply a Traitor. Now make it a Metaphor, and I have the full meaning. But I will give a more usefull answer: I say therefore, that if this be a Synecdoche, we need no Metaphor; for I can, by as fair a semblance as this, reduce every Metaphor to a Synecdoche or Metonymie. Instance, Luk. 23. 43. To day shalt thou be with me in PARADISE Shall I say this is a Synecdoche, one place of felicitie being put for another? Yet why may not I as well as Butler, call this speech, They BUILD an horse, a Synecdoche? One kinde of structure (saith he) is put for another. Again, Psal. 34. 1. The young LIONS lack. Shall I say, LIONS for FIERCE and GREEDY men, is a Metonymie? For Lion is the subject, and fiercenesse and rapine the qualities of a Lion. Yet why not as well as Keckerman calls this speech, Every day is an HOLY-DAY to the idle man, a Metonymie? Because HOLY-DAY is put, sayes he, for a time of leisure and sport, which are appurtenances to an holy-day. Now undoubtedly all these are Metaphors, though Butlers may be catachresticall. But it would save much labour, and prevent a deal of error, no more but to observe when the words bear the force of comparison;

So said one  
of my friends  
Luk. 16. 24.  
Synecdoche  
panis pro  
quovis vche-  
menti dolere.  
Basil. Rhetor.  
lib. 1. cap. 9.  
I think proper  
it is a proper  
figure to say  
they build an  
horse, speaking  
of an horse  
and of man.

Keck. Rhetor.  
pag. 153.



## To the Reader.

All Relation in  
Substitutions  
and Comprehensions,  
which is  
not true and re-  
all, turns to Me-  
taphors. Exam-  
ples are, Hosea  
7.9. Rom. 12.  
20. Psal. 41.  
3. 1. Cor. 14.  
11. Gal. 4. 19.  
Which some  
would thus re-  
solve, Gray  
hairs, for sor-  
row, sorrow for  
misery, a meta-  
leptical Meto-  
nymie of the Ef-  
fect; Barbarian,  
for any stranger  
Synecb. of the  
kind; Heap  
goals of fire,  
for overcome  
him; Make his  
bed, for give  
him ease; Tra-  
vall in childe,  
for long after;  
Metonymies of  
the Cause. Un-  
lesse the Exam-  
ple be Metalep-  
tical, and the  
latter Trope a  
Metaphor, as  
thus, Ye are  
Gods circum-  
cision, which  
word is a Meta-  
nymie put for  
CIRCUMCI-  
SED, which is  
a Metaphor.  
But the learner  
will finde this  
intricate, before  
he hath com-  
poyed it with the  
Tract.  
\* Modern or  
late Writers.  
Nonnulli  
Rhetores, &c.  
Reck. lib. 2.  
pag. 171.

riſon; for all ſuch are Metaphors. Rhetoricians  
have been deceived by a relation Metaphoricall  
inſtead of reall. For inſtance, They PRICK UP  
THEIR EARES: Let us BREAK THEIR  
BONDS ASUNDER. In theſe exampls, would  
Rhetoricians ſay, are Metonymies of the Ad-  
junct. For, PRICKING UP THE EARES is  
a ſigne of HEARKENING; BONDS, an Ad-  
junct to AUTHORITIE: But ſay I, Pricking up  
the eares, is a ſigne of hearkening in beaſts. So  
God hath no CORDS, but comparatively; there-  
fore theſe are Metaphors.

Sixthly, I ſay alſo, that thoſe examples which  
I have referred to an Ironie in the latter end of  
the chapter, are truly referred. And either an I-  
ronie muſt be made ſo large ( as it well may ) to  
comprehend them, or we muſt invent another  
Trope. Synechdoches they cannot be. ( though  
ſome make them ſo ) for they have no relation.

Seventhly, I averre alſo, that Hyperbole and  
Tapinoſis are as flatly different as the names I  
give them, although the \* Neotericks make  
them one. But ſaith Keckerman, Some Rhetori-  
cians call Tapinoſis Hyperbole in defect, but  
it is better to diſtinguiſh them. What? when I  
call a MEER FOOL a SHALLOW FEL-  
LOVV; a VVICKEDNES, an ERROUR;  
when I ſay that is WARM, that ſhrewdly  
BURNS, &c. do I hyperbolize? do I over-  
reach,

## To the Reader.

reach, and speak beyond my compasse? Moreover, they were too short in not observing that these Affections were often found without being in other Tropes; and so where they found speeches that were meerly hyperbolicall or sapinoficall, they would referre them to some Trope, though without reason. For this speech, I made my bed to *S V V I M M E*, Dietericus takes for a Metaphor: but I pray you where is the comparison? For put case his bed were born up with waters, it were a plain speech; which being impossible, what is it else, but a notable Hyperbole?

Eighthly, I dare professe, that whatsoever Rhetoricall excellencie is or can be in words, is comprised in the Tropes and Figures which I have set down. I have deliberatively read the most eloquent books, besides divers Rhetoricks; yet all the commendablenesse of words I could pick out, would not yeeld a new Figure. How all their examples come within compasse of my Figures, will easily appeare. But some examples I have, which they never paralel'd, and some things their Rhetoricks touch not. It had been easie to have made my book confused and intricate with prolixitie, to have shewed much reading and little wit, and needlessly to have wearied and perplext my reader. If it be objected, that specially in those figures of Repetition, Variation, Allusion, there are various examples, which might

As Geminati-  
on and Redu-  
plication &c.  
come into Repe-  
tition, so Con-  
cession, Per-  
mission, &c.  
fall into Infimi-  
tation, and so of  
others,

## To the Reader.

might have had severall names: I answer, if every phrase, wherunto I could have given a proper term to expresse the form thereof, should have been a Figure, I should have runne in infinitum. And doubtlesse the copious varietie of words (especially in the Greek tongue) hath begotten that difference among authours that sought to open the arts, which being read by the unskilfull, they took them for so many severall Figures, as they found names, and the species of them for distinct Figures: the confusednesse whereof was by the diligence of the studious amended by degrees. And why should not we contract and refine late writers, as they did the former? I have given generall terms whereto all kinde of pleasing speech may be reduced, so that I know no reader, whosoever he meets with whole heaps of Figures together, shall finde any thing but the spice or composition of what I have mentioned.

Ninthly, whereas Rhetoricians give divers rules about delivery, for the turning of the eye, carriage of the hand, setting of the countenance, framing of the voice, &c. I dare say, they are needlesse, insufficient, absurd: for this varies according to a multitude of circumstances, person, subject, place; and these particulars are also various. Onely I have mentioned the Emphasis; and truly, if mine observation fail me not, look what facultie a man hath in giving a gracefull Emphasis,

Quintilian  
makes 13 Tropes  
which I  
dore reckon  
in his Gram-  
mar, pag. 247.  
was in his Rho-  
torick, wherein  
he blames the  
Ancients for  
prolixitie, ut e-  
am lectori ad-  
mirari in  
promptu sit,  
comprehende-  
re impossibili-  
le. lib. 8, 2.  
cap. 2. de  
Rhet.

## To the Reader.

phasis, in like degree he hath the gift of the whole delivery.

Lastly, I expose my Treatise to the view and censure of the learned, as I have been bold in some things to censure other mens. Whoso will, may examine the matter; and whoso can, may undertake the patronage: although I have imputed faultinesse to theirs, I do not warrant there can be none in mine own. I have spared to mention the worst I found, and think it might be judged pride and envy in me to reckon up the contradictions, curiosities, coincidencies, impertinencies, which are among them. I arrogate nothing to my self in detecting or amending them. I hold it a duty of this age and nation, to leave arts more refined to posteritie, having so abundant helps. For what I have altered, I think I could pick my apologie out of severall authours, whom I found to be hammering upon those very matters, though (not finding a way out) they were faine to come again into the common roade. Indeed I had, besides the advice of my learned friends, the joynt assistance of my brother; and that candle, which we have lighted, we set up to others. Sure I am (Reader) that this facet art hath been found by good wits so imperfectly discovered, that some things were very intricate, some things very frivolous. How difficultly and defectively young scholars have apprehended the notions

As Mr. Hartis  
taught in that  
eloquent sermon  
of Hozekias  
recovery.



## To the Reader.

Dan. 4. 27.

notions of this art, all schools have complained. That from the ignorance of Rhetorick (besides many other inconveniences) grosse misconstructions of Scripture have sprung, experience justifies. I was opposed with that place in Daniel, Break off thy sinnes by righteousness, and thine INIQUITIES by shewing mercy unto the poore. I answered, that in the word INIQUITIES was a Synecdoche, the generall word Iniquitie being put for Oppression, one kinde of iniquitie, whereby I cleared the place from seeming to confirm the Popish doctrine of making satisfaction for our sinnes by our works, for which purpose that place was alledged, and shewed, that it did import no more then that speech of Isaiah, Cease to do evil, learn to do well. I will not multiplie examples. Reader, this Tract having been proved and approved, as a sufficient mean to instruct any indifferent wit, that will bestow pains in serious meditation and conference with a scholar in the knowledge of the art, I am bold to commend to thy use, if thou shalt need it; and commit unto thy love, if thou shalt esteem it. Farewell. If thou sayest I have made my gates too big, know I did it that my book might have the better passage. But now I shut them up, resting thine in the hope and endeavour of better services,

JOHN BARTON.



THE  
Art of RHETORICK.

CHAP. I. *Self, I.*

**R**HETORICK is the skill of using daintie words, and comely delivrie, whereby to work upon mens affections.

It hath two parts, *Adornation* and *Action*. *Adornation* consisteth in the sweetnesse of the phrase, and is seen in *Tropes* and *Figures*.

A *Trope* is an affecting kinde of speech, altering the native signification of a word.

In a *Trope* are to be considered, 1. The *Kindes*, 2. The *Affections*.

There be foure kindes of *Tropes*:

1. *Substitution*,
2. *Comprehension*,
3. *Comparison*,
4. *Simulation*.

The Comment.

a) That is to say, It is the Art of trimming, decking, garnishing the Oration, with fine, witty, pithie, moving, pleasing words, clauses, and sentences in the passages and style of speech.

b) This word *Trope*, is as much as to say, a borrowed speech, so that when any word leaves his

his native, that is, his proper signification, and assumes a borrowed, we say it is Tropically: Although some speeches are grown so common, that they are taken to be proper; as, Correct me, O Lord, for Chastise me, O Lord, the Effect for the Cause: but so usuall, that few perhaps would note it. c) See Note 6.

## Sect. 2.

Metonymia.

**S**ubstitution is a borrowed speech, by an accidentall<sup>a</sup> relation.

It is either Perfect or Elliptick:

<sup>b</sup> Perfect Substitution is, when the word wherein the Trope lies, is cast away in the Resolution. And it is fourefold.

1. First, of the Cause.
2. Of the Effect.
3. Of the Subject.
4. Of the Adjunct or Accident.

Substitution of the Cause, is two wayes:

1. First, when the<sup>d</sup> Efficient cause is put for the effect. Gen. 4. 7. \*<sup>a</sup> Sinne lieth at the doore.

Exra 4. 7. The writing was in the Syrian<sup>a</sup> tongue. 1. Tim. 6. 6. Godlinesse is \*<sup>a</sup> gain.

So when the Author, <sup>c</sup> Principall, or Famous in a thing is used for that which is wrought or brought in by him, or named from him. Act. 21. 21. They are informed that thou teachest to forsake<sup>a</sup> Moses. Psal. 14. 7.

\*<sup>a</sup> Psal. 60. 3. \*<sup>a</sup> Jacob shall rejoyce, and<sup>a</sup> Israel shall be glad.

2. Second.

2. Secondly, when the Materiall Cause is used for the Effect. *Psalm 105. 8. He was laid in Iron.*

The Comment.

a) Relation is, when a thing in any respect hath reference to another. An accidentall Relation I call that, which continues onely while they are Tropes, or otherwise they are not necessarily considered together; as, Sinne is put for horroure & punishment, Tongue for language, Gain for gainfull, Moses for the Law, Jacob and Israel for the Israelites, Iron for fetters. Now, there may be sinne, where there is no horroure or punishment considered. Gain may be considered abstractively, that is, by it self, and not in a subject: as there may be vertue, justice, though there were none just; so there may be a tongue without language, as in beasts: Jacob might have been, though no Israelites after him; Moses, though no Law; Iron, though no fetters. But in Synecdoches there is a true Relation considered, whether they be Tropes or no: the Genus must have his Species, and the whole his parts, and contrarily. These do subsist one in another. In a word, Substitution is from things that have but an affinitie; Comprehension from things that have a consanguinitie.

\* *Psalm 105. 8.*

Metonymia 2  
consentanea  
fr. Synecdo-  
che Logica  
ritus. *Baron.*

b) Note from this example, that in some Note 1.

B

Metony-

## 4 The Art of Rhetorick.

*Metonymicall Relations, the Cause and Effect, Subject and Adjunct may perhaps be hard to conceive: for unlesse to scholars, it is not so ready to be apprehended, that gain is the cause of gainfull, though indeed it is: for what makes gainfull but gain?*

*Though this would be more readily resolved elliptically, the bringer of gain. And so it should be Substitution of the Effect, See Sect. 3.*

c) *The resolving of a Trope is the changing of it to a plain speech: for instance, The writing was in the Syrian language. This now you see is made a plain speech, by putting away the borrowed word tongue, and resuming language, which was meant by tongue. This I call a Perfect Resolution, because I come directly to my word again.*

d) *The Efficient Cause is, whereby a thing is made or done; & the Material Cause, whereof.*

Note 2.

e) *Note that it is one thing when the Principall is considered as the Cause, another as the Subject, another as a Part. Instance, Israel fought with Amalek. If here by Amalek and Israel I mean their succeeding race, themselves being dead, it is a Metonymie of the Cause: but if I mean by them their armies, themselves being at home, it is a Metonymie of the Subject. If I mean by them the Israelites and Amalekites, led by them into the field, themselves being partners in the battell, it is the Part for the Whole.*

*si Imperator consideretur ut causa, &c. est Meronym. Refertur autem possunt hanc exempla ad Synech. Diet. Rob. lib. 1.*

Sect 3.



Sect. 3.

**S**ubstitution of the Effect is, when the Effect is used for the Cause. 2. King. 4. 10.

\* Death is in the pot. Job. 11. 25. I am the  
\* resurrection.

\* Deut. 28. 61.  
Psal. 53. 5.  
Eph. 5. 14.  
\* 1. Joh. 3. 4.  
Ezek. 18. 30.

Substitution of the Subject is, when the Subject is used for the Adjunct. Eph. 4. 22.

Cast off the old man. Thus the place, or seat, and container, are used for the placed, or contained thing. Psal. 78. 87. Their heart

was not right. Gen. 6. 11. The earth was corrupt before God. 1. Cor. 11. 26. As oft as

you drink this cup, ye shew the Lords death.

\* Act. 18. 18.  
\* Prov. 1. 14.

The Comment.

a) Death is put for poyson, which is the effect of poyson: b) The Subject is that thing, whereunto something is said to appertain or belong: and the said appurtenance is called the Adjunct or Accident. c) Man is put for nature.

d) Heart, for the affections there seated. e) for people. f) for wine. g) I think good here to

note, that it will perhaps be difficult sometimes to

hit upon a term whereby to resolve a Trope perfectly: for indeed when I first considered of this

example, I could resolve it with addition thus, I am the cause or causer of the resurrection;

but the term Raiser I could not think on a good while. And at first view I thought these Elliptick also, Exod. 21. 21. Eph. 5. 16.

Note 3.



## Sect. 4.

**S**ubstitution of the Adjunct is, when the Accident is used for the Subject. 1. Tim. 4. 16. Neglect not the gift given by the hands of the \* \* presbyterie. Gal. 6. 14. God forbid that I should glorie save in the<sup>d</sup> crosse of Christ. Thus the Adjunct of time is put for the subject measured by it. Job 32. 7. I said \* dayes should speak, and the<sup>e</sup> multitude of yeares should shew wisdom. So the signe or<sup>e</sup> circumstance is used for the thing betokened. Rom. 13. 4. He beareth not the<sup>d</sup> sword in vain, So also the qualitie is put for the subject. Eccles. 10. 6. \* Job 15. 34. \* Follie is set in great dignitie.

## The Comment.

- Note 4. a) First let me note, that in some examples it skills not, which you call the Subject, which the Adjunct: for instance, Let their table be a snare, that is, Let their meat be a snare. Table may be either the Subject or Adjunct. And let me note further from the first example set down, that some Tropes may be variously resolved, according to mens severall judgements. As some may think Presbyterie, here being put for Presbyters, to be the Effect for the Cause; for what makes the Presbyterie, but the Presbyters? though I rather take it to be an Adjunct to Presbyters. b) Crosse, for sufferings. c) Dayes and

multitude of yeares, for the aged. Whence  
 note, that the borrowed speech lieth sometimes in Note 6.  
 more then in one single word. For there is a single  
 word, which Logicians call Vox incomplexa,  
 as Peter, an horse, vertue, gentle, &c. And  
 there is a double word called Vox complexa, as  
 Peter the Apostle, an horse all white, despi-  
 sed vertue, gentle in behaviour. These you see  
 runne into one, and do of divers single ones make  
 up double ones; so that having said, A Trope is  
 alwayes in one word, I mean not that it must al-  
 wayes be in one single word, but sometimes in a  
 double word, which, upon the matter is but one  
 word; as here the double word multitude of  
 yeares, is in purpose no more then the single word  
 Dayes. And as the words of the Trope are some-  
 times complexive; so also are the words of the  
 Resolution, as in Proverbs, or otherwise.  
 d) Note hence, that a choice word may best besit Note 7.  
 a Trope, where in the Resolution the same word  
 cannot serve: as Sword is put for Authoritie,  
 being a signe thereof; yet we cannot say, He bea-  
 reth not the Authoritie, but he hath not the Au-  
 thoritie in vain: so that in Resolutions sometimes  
 there must be alterations in some joynt words of  
 the clause, which yet agree well to the Trope.  
 e) By signe is meant any token, or resemblance,  
 as the ornament, habit, title, ceremonie, &c.  
 f) See the tenth note. g) That is, the Fool.

## Sect. 5.

**E**lliptick Substitution is, when the Cause and Effect, or Subject and Adjunct do meet in the Resolution.

This is also, First in the Cause. Heb. 11. 39. *They received not the* <sup>a</sup> *promises.*

\* Acts 8. 28.

\* Lev. 17. 14.

2. In the Effect. Gen. 25. 23. *Two* <sup>c</sup> *nations are in thy wombe.* Thus when an Epithet implies a Cause. Psal. 100. 1. *Make a* <sup>d</sup> *joyfull noyse.*

\* Luk. 11. 14.  
Isa. 17. 11.

3. In the Subject. 1. Cor. 10. 4. *That rock* <sup>e</sup> *was* *Christ.* And so when that is spoken of the Subject, which is intended of the Adjunct. Deut. 32. 10. *He found him in the* <sup>e</sup> *howling wilderness.*

\* Exod. 12. 11.

Also when the Subject is put for the Subject so qualified. 1. Cor. 16. 13. *Quit your* <sup>f</sup> *selves like* *men.* So when an Epithet implies the signe. 1. Sam. 14. 2. *Put on* <sup>g</sup> *mourning apparell.*

\* Matt. 6. 24.

\* 1. Tim. 2. 9.

4. In the Adjunct. Deut. 9. 21. *And I took* <sup>h</sup> *your* *sinne, the calf that you had made, and stampit it to powder, &c.*

\* Psal. 71. 5.

Thus when that is spoken of the Adjunct which is intentionally referred to the Subject. Mal. 2. 15. *She is the* <sup>i</sup> *wife of thy* <sup>i</sup> *covenant, and the wife of thy* <sup>i</sup> *youth.* Deut. 33. 2. *From his right hand went a* <sup>i</sup> *fiery law.*

\* Ezek. 23. 3.

The Comment.

a) Ellipsis is as much as to say, a leaving out: I call therefore those Ellipticall Substitutions, wherein some word is left out, and in the Resolution therefore must be added again. It is true, that the defect of words in the language is the cause of some Ellipticall Substitutions: as if there were any word promised, the first example would be perfect. It is true also, that a man may resolve some perfect examples Elliptically, if he please; as, Death is in the pot; that is, the cause of death is in the pot: but Ellipticall examples are such, as must of necessity be resolved with addition, so that in the Resolution both the Substituting and the Substituted word are mentioned together, as in the examples following.

<sup>Effect.</sup> b) Promises, for fruits of the promises: for they <sup>Cause.</sup> did receive the promises; but the fruits or accomplishment of them was in the time of the Gospel.

<sup>Effect.</sup> c) Two nations, for the fathers of two nations. <sup>Cause.</sup>

<sup>Effect.</sup> d) joyfull, for joyfull-making. An Epithet is <sup>Cause.</sup> any Adjective joyned to a word to expresse his signification. So here joyfull signifies making joyfull, and so implies the Cause in the word making: for noyse it self cannot be said to be joyfull.

e) Howling is here attributed to the wilder-



nesse, and meant of the wilde beasts, which are an  
*Adjunct.* *Subject.* Adjunct. to the wildernesse: as if you should say,

Wildernesse of howling beasts. f) Men, for  
*Adjunct.* *Subject.* Adjunct. Subject. valiant men. So we say, Will you come to supper  
*Adjunct.* *Subject.* with those hands? meaning those foul hands.

g) Mourning, for signe of mourning.  
*Subject.* *Adjunct.*

h) Sinne, for the subject of your sinne. For it  
 cannot here (though otherwise it might) be re-  
 solved perfectly thus, I took your call, &c. be-  
 cause of the subsequent clause. i) Here wife is  
 attributed to covenant and youth, which are  
 but accidents to the person: as if he should say, the

wife of thee by thy covenant in thy youth.  
*Subject.* *Adjunct.* *Adjunct.* k) Fiery is here given to the law, which is intend-  
 ed of the Subjective place of deliverie; as if he

should say, The law from fiery Sinai. So you see  
*Adjunct.* *Subject.* that Ellipticall Substitutions are but a kinde of  
 half Substitutions, one word being put for more,  
 not one word for another, as in perfect Substitu-

tions. l) For signe of Christ.  
*Adjunct.* *Subject.*

the example  
 was forger to be  
 explained in  
 the place.

## CHAP. II. Sect. I.

**C**omprehension is a borrowed speech by a  
 naturall relation. It is foure-fold. 1. Of  
 the

synecdoche.



the Genus. 2. Of the Species, 3. Of the Whole.  
4. Of the Part.

Comprehension of the Genus is, when the  
generall word comprehends the particular.  
Psal. 72. 8. He shall have dominion from the  
river to the ends of the earth.

\* Phil. 1. 13

Comprehension of the Species is, when  
the particular word implies the generall. Matt.  
23. 24. They devoure widows houses. Isa. 2.  
13. The day of the Lord shall be upon every  
cedar of Lebanon, and every oak of Basan.

The Comment.

a) A Generall word is that which compre-  
hends singular words under it: as a Beast com-  
prehends an Horse, a Cow, a Lion, &c. A Stone  
comprehends an Adamant, a Flint, a Pebble,  
&c. So River here, which comprehends Thames,  
Trent, Tyber, &c. is put for Euphrates.

The Genus  
here is taken  
sometimes for  
the logical Species, though  
Keckerman  
be more curious.

b) They did not onely devoure widows houses,  
but any sort of poore people; and not onely houses,  
but any kinde of goods. The Prophet meaneth  
every Cedar, and every Oak, though he addeth a  
seeming limitation: & commonly when to a gene-  
rall word a limitation is added, it makes it par-  
ticular. If I say, The disciple, for John, it is a  
Synecdoche of the Genus; but if I say, The be-  
loved disciple, for John, it is a Particular,  
and no Trope. Note, that sometimes in English,

Quoties limi-  
tatio additur.  
Tropus tolli-  
tur. Keck.  
Rhet. But it is  
where the limi-  
tation is inten-  
tionall also, not  
merely verball.

Note 8.

though

though I cannot directly finde it so in Latine, one particular word is put for another: as *Matt. 3. 33.* Whosoever putteth away his wife, except it be for fornication, &c. where fornication, being one manner of Incontinency, is put for another, viz. Adultery. For the married by uncleannesse are guilty of adultery properly, not fornication. So also one part is put sometimes for another. *Psal. 16. 11.* Thou wilt not leave my soul in hell; where soul is put for bodie. Note also, that Rhetoricians make such speeches belong to this Trope, as we finde *2. King. 5. 27.* He went out of his presence a leper as white as snow. He might (say they) have said, As white as wooll, milk, chalk, &c. so that by snow is meant any white thing. But I rather think this is no Trope, because he is not tied to mean any other thing; nor need I seek any such Resolution of the word to understand his meaning.

**C**omprehension of the whole is, when the whole implies the parts. *Matt. 2. 2.* It fulfilled the whole house where they were sitting. Thus the plurall number for the singular. *Matt. 27. 14.* The same thing also, when theeves cast in his teeth.

Comprehension of the part is, when the part implies the whole. And this is five wayes.

1. When

1. When a piece or member is put for the whole bulk or body. *Ephes. 4. 9. He descended into the lower parts of the <sup>e</sup> earth.*

2. When a set number is put for an uncertain. *Levit. 26. 8. <sup>a</sup> Five of you shall chase an <sup>a</sup> hundred. Rev. 12. 5. Of the tribe of Judah were sealed <sup>a</sup> twelve thousand.*

3. The singular number for the plurall. *Num. 24. 22. The <sup>e</sup> Kenite shall be wasted.*

4. One circumstance for another or more. *Deut. 28. 30. Thou shalt marrie a wife, and another man shall \* <sup>f</sup> lie with her. 1. Sam. 24. 3. Saul went in to <sup>g</sup> cover his feet.*

5. One or few of a companie, band, sect, &c. for many, or all. *Exod. 17. 13. <sup>h</sup> Josuah discomfited Amalek.*

\* John 12. 32.  
1. Sam. 14. 26.  
Deut. 16. 9.

The Comment.

a) House is put for chamber. b) Theeves for thief. See *Luk. 23. 39.* c) Earth for world. d) He means, A few of you shall chase many, and by twelve thousand; S. John understands a great number. This may also be referred to a *Synechdoche* of the Genus; one number being put for another of the like kinde. Much ado there is about the reference of these *Synechdoches*, whereas indeed it is more triviall then deserving a controversie, there being little excellencie in them, unlesse when they are Hyperbolicall. Some  
of

of them need not to be reckoned for Tropes, for like reason that I gave of others in the last note of the last section: as, Twentie good turns will not win the ungratefull; for I may mean just twentie. e) Kenite for Kenites. f) Not onelie with her, but defile her: for both these circumstances are intended by that one. g) The action of covering the feet is not intended it self, but expresseth another circumstance, viz. doing the office of Nature. Note, that if that circumstance which is put for another, be a naturall, that is, a necessarie circumstance, which alwayes accompanies the action it intends, then it belongeth to this Trope: but if it be but an accidentall circumstance, with which, or without which the action useth to be done; then is that circumstance an Adjunct, not a Part, and belongeth not to a Synecdoche, which is by a naturall Relation, but to a Metonymie, which is by an accidentall Relation, as I have said: Instance, Prov. 17. 18. A man void of understanding striketh hands, and becometh suretie. Here by striking of hands is meant, gives his word. This circumstance is accidentall, and therefore an Adjunct unto promising: for without it a covenant may be made. h) Josuah is put for himself and his armie. Note, that sometimes those that are but a part by Relation, are put for all; as, Gen. 20. 7. God healed Abimelech: the plague that was removed

**Note 10.**

**Note II.**



removed was barrenesse, so that the women onely could be healed; he was of their number by relation meerly. So the Lawyers speak in the cause of their Client, as if it were their own, though meer relation make them a part. And if this seem rather an accidentall relation then a naturall, you may referre it to a Metonymie of the Adjunct, as some Rhetoricians do. Note also, Note 12. that there is an Ellipticall Resolution in many Synechdoches: as, Paul puts the palace indefinitely for Neroes palace. Note again, that Note 13. there are Synechdoches in Epithets, when that is attributed to the whole, which is intended of the part, or contrariwise: as, What naked and curled gallants are these? that is, What gallants are these with curled hair and naked breasts? So, I opened your letter with doubtful hands.

CHAP. III.

**C**omparation is a borrowed speech, carrying the force of a<sup>a</sup> comparison. *Jer.* 5.8. Every man<sup>a</sup> neighed after his neighbours wife. Hereto appertain all<sup>b</sup> Anthropopathies. *Gen.* 6.6. It<sup>b</sup> repented the Lord that he had made man, and it<sup>b</sup> grieved him at the<sup>b</sup> heart. All Pronominations either from the Person, Nation, or Place. *Matth.* 17. 12. \* Elias is come

Metaphora.

\* Job 1. 10.  
Heb. 12. 29.  
Deut. 32. 14.

\* Mal. 3. 16.  
Aa. 17. 36.

come alreadie. Ezek. 16. 3. Thy father was an  
 Amorite, and thy mother an Hittite. Rev. 18.  
 2. Babylon is fallen. Parabolicall and Pro-  
 verbiall speeches, and all of like nature.  
 \* 2. Sam. 12. 2. Mark 4. 3. The \* sower went out to sow. E-  
 \* Eccl. 4. 12. zek. 18. 2. <sup>d</sup> The \* fathers have eaten sowre  
 grapes, and the childrens teeth are set on edge.

## The Comment.

a) A Metaphor is nothing but a compari-  
 son drawn into a word. His comparison is drawn  
 from horses, which neigh for lust. b) Anthro-  
 popathies are speeches attributing to God ac-  
 cording to the manner of men, as properly God  
 hath no heart, neither can be said to repent or  
 grieve; but these things being said of men, God  
 is expressed to us by them. c) Pronominati-  
 ons are proper names that are borrowed, as John  
 Baptist hath the name of Elias for the likenesse  
 of their gifts, being such an one as Elias was.  
 So Israel is said to have the originall from the  
 Amorite and Hittite, from the similitude of  
 their conditions with these nations. So Rome  
 takes the name of Babylon, from the paritie of  
 their manners. d) The fathers have sinned, and  
 the children are punished. e) A preacher went  
 out to preach, &c. g) By such like speeches, I  
 mean any that have a comparative exposition; as  
 mysticall speeches. S. John calls Warre the

red

Huc pertinent  
 omnes Para-  
 bolæ in Evan-  
 gelio propo-  
 sitæ. Fabulæ æ-  
 topi & Poeti-  
 cæ, quæ nihil  
 aliud sunt  
 quàm Meta-  
 phoræ allego-  
 ricæ. Dist.  
 16. 5. 16.

red horse, Famine the pale horse, Death the black horse. So types, emblemes, riddles, fables, when we use them comparatively. Note that Note 14. Sometimes a speech is borrowed, though but supposed of the thing from whence it is taken: as Psal. 78. 25. Man did eat Angels food. Angels have no food, but as supposing they had, of the daintinesse it was so called.

CHAP. IIII.

**S**imulation is a Trope, whereby under colour of one thing a man insinuates another, or else derides. I. King. 22. 15. \* \* Go & prosper. I. King. 28. 27. Either he is \* \* talking, or he is \* pursuing, &c. Job. 9. 25. Whether he be a sinner or no, \* I cannot tell; but this I know, he hath opened mine eyes. I. Cor. 3. 4. Who is Paul? who is Apollos?

Ironia.

\* 1. Sam. 25. 31  
\* 1. Cor. 10. 12  
Insinuation and Derision are both in that example Job 12. 2.  
\* Gen. 3. 22.

The Comment.

a) As under colour of saying, Go and prosper, the Prophet means the contrary, Go and perish. And that was but a pretended speech of Eliah: for he meant not as he spake, but spake in mockage. b) The simulation which lies in this speech, is apparent from the 31 verse: for the blinde man contendeth to prove, that Christ could not

not be a sinner: and the speech is like unto this, I know not whether this iron be hot, but I am sure it hath burnt my fingers. So there are Ironies in contradictions, O holy idolatrie! O prodigious vertue! He blushes like a black dog. He quakes like an oven. c) The simulation that lies in this speech is this, that whereas the Apostle, to avoid exception, nameth himself and Apollos, his intent was (as appeareth chap. 4. vers. 5.) under colour of those names to touch those Ministers whom the Corinthians did too much applaud, and to whom they did ascribe above what was meet: for Paul and Apollos were not magnified amongst them, but rather despised: under colour of these names doth the Apostle tax the preachers they extolled. So that there are Ironies in a Person, as in a Metaphor, when I call an hypocrite a Nathanael, a coward an Hector: or by an Inversion, as, How chance you beat your master to day? Or by Insinuation, as, I am so proud, none of my neighbours may speak to me: or by insinuitive Interrogation, as, Was I e're burnt i'th' hand? or by Negation, as, I never took money to forswear my self, meaning it still to him or of him we speak: or by \* Preterition, as, I will not tell you how drunk you were yesterday, how you swaggered and staggered, and the boyes flockt about you, &c. when yet I do tell him  
thus,



thus. So in these speeches, Perhaps you may finde him from the Alehouse. So, He is the wisest man in the town, when all the rest are out; when I mean, He is the veriest fool in the town. So, They were alive, They were rich; when my purpose is not to say what they were, but thereby to insinuate what they are now. So when I say, If I had said so, I had lied; when I intend that he lies in saying so.

CHAP. V.

**T**He Affection of a Trope is the qualitie, whereby it requires a second resolution. These Affections are five:

1. Abuse. 2. Duplication. 3. Continuation.
4. Superlocution. 5. Sublocution.

Abuse is when a Trope is very farre fetcht. i. Catachresis  
 Heb. 12. 1. Seeing we are compassed with a  
 \* cloud of witnesses. \* Deut. 32. 24.  
 \* Exod. 13. 19. Thou shalt Luke 12. 50.  
 not see the kid in his \* mothers milk. Hof. 14. 2.

Duplication is, when there is a pluralitie of 2. Metalepsis  
 Tropes in one word. *Matth. 21. 10. All the*  
*\* citie was moved. Mal. 4. 2. The Sunne of \* Phil. 1. 16;*  
*righteousnesse shall arise with healing under his*  
*\* wings.*

*\* Continuation is, when Comparison is con-* Allegoria  
*tinued. Matt. 3. 10, Every \* tree that bring-* \* Matth. 3. 12

eth not forth good fruit, shall be hewen down, and cast into the fire.

- \* Hyperbole. Superlocution is, when a Trope is stretcht beyond moderation. By way of amplification, *Psal. 119. 136.* \* \* Rivers of waters run down mine eyes, &c. Or by way of extenuation or restriction, *1. Sam. 24. 14.* After whom doth the king pursue? After a \* dog? After a \* flea?
- \* *Psal. 22. 6.* Sublocution is, when a word speaks below the intention. *Matth. 23. 24.* Lord, I knew thee an *hard* man.

**Note 15.** Note that these two latter Affections are found without Tropes. *2. Sam. 2. 18.* Azazel was light of foot as a \* \* wilde roe. *Isa. 49. 2.* have laboured in \* \* vain, I have spent my time for \* nought. *Jude 14.* Behold, the Lord <sup>h</sup> cometh. So also in Sublocution, *1. Cor. 10. 5.* But with many of them God was not <sup>i</sup> \* well pleased. *Hos. 4. 4.* This people are <sup>i</sup> as they that strive with the priest. This Sublocution either in a Trope, or out of a Trope, is when we mean a thing by way of eminencie. *Mal. 2. 14.* \* *Isa. 3. 10.* She is thy <sup>i</sup> \* companion.

\* *John 21. 21.*  
*Heb. 11. 12.*  
*Jud. 20. 16.*  
 \* *Psal. 105. 15.*  
 Hyperbole and  
 Tapinosis being  
 found without  
 Tropes, are to  
 be judged Tropes  
 themselves, be-  
 cause they bring  
 in a borrowed  
 sense.  
 \* *Psal. 68. 8.*

### The Comment.

a) Which you may understand by resolving the severall examples following: for there is found in them not onely the borrowing of the word, but that joynd with a farther Rhetorical

virtue.

virtue: as a cloud of witnesses is not onely to be considered as a Metaphor, but as an unusuall, strange, and streined Metaphor, not obvious and congruous. The like is to be said of mother, which is very abusively given to a dumbe creature; yet these abusive speeches skilfully drawn, do adorn much. b) City is first put for Jerusalem, by a Synecdoche of the Genus: and then Jerusalem for the Jerusolomites, by a Metonymie of the Subject. c) Wings is put for beams, a Catachresticall Metaphor; & beams for merits, another Metaphor. d) Rhetoricians teach that Tropes of any one kinde coming together make an Allegorie; yet again they give this rule, that the term of the same comparison may not be changed: as to say, These plants may become corner-stones one day. Now I say, if it spoil an Allegorie, onely to change a piece of it, how can words of no dependance at all make an Allegorie? Therefore an Allegorie is, when Metaphors are continued, or else heaped together in the same comparison; as here tree, that is man; fruit, that is works; hewen down, that is, condemned; cast into the fire, that is, thrown into hell. All these are in one comparison. And in the 12. of Eccles. From the second verse unto the fifth, there are diuers Metaphors, but all upon the same subject, to wit, the description of old age: yet if any will contend, that the prosecuting

of particular Metonymies, and will not say of Metonymies or Tropes in generall (as Rhetoricians have affirmed) do also make an Allegorie, I will not altogether gainsay them: for it is indeed comely to continue still Metonymies also of the same kinde: as in this example, it is more pleasing to say, The scepter as well as the sheep-hook must go to the grave, then to leave out one of the Adjuncts, and say, The scepter as well as the shepherd must go to the grave. But I leave it to the judgement of the reader. e) Rivers is a Metaphor; so dog, and flea. f) And Hyperbole and Tapinosis are directly contrary: for that is when we do overspeak, and is ever discerned by a limitation, or restraining, whereby to resolve it in such like words, Nay not so; as, Nay not rivers, though abundance of tears: Nay not a dog, or a flea, though a mean person. But a Tapinosis is an underspeaking, when we mince, or forbear to speak to the full; and is discerned by an assenting, or an enforcing to resolve it by, in such like words, With a witnesse, At least, I may well say: thus here by hard he means a rigorous and austere man, as Luke expresseth it, chap. 19. 21. Therefore well might he say hard. And as there is Amplification, and Extenuation in an Hyperbole; so there is in Tapinosis: as this, A living of an hundred pounds per annum is worth thanks,



thanks, is *Extenuation*: But this, This Cure is not worth above an hundred pounds, is *Amplification*. g) For there is many times this *Affect*ion of over or under speaking, when otherwise the words are all plain: As swift as a wilde Roe; there is none of the words borrowed, onely there is an over-reaching in them: he was very swift, but so swift he could not be. So, not altogether in vain, though for little good. h) Here also is an over-reaching speaking in the present time. i) Here is onely an under-speaking. He might well say, Not well pleased; for he was highly provoked. So he might well say, They were like those that contended with the priest; for they were very those. k) The wife is the companion indeed, for she is the mans chief, principall, and nearest companion.

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## CHAP. VI.

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**T**Hus much of the Tropes. Now follow the Figures.

A <sup>a</sup> Figure is an affecting kinde of speech without consideration had of any borrowed sense. A Figure is two-fold: Relative and Independent. The <sup>b</sup>Relative figures are six,  
 1. Repetition. 2. Variation. 3. Gradation.  
 4. Correction. 5. Allusion. 6. Composition.

Repetition is the recitation of somewhat in the sentence, sometimes by Continuation, Judg. 5. 12. \* Awake, Awake Deborah, \* Awake, Awake. By Transition, Hose, 2. 31. I will heare the \* heavens, and the heavens shall heare the earth, and the earth shall heare the corn, &c. By Amplification, Psal. 145. 18. The Lord is nigh to \* all that call upon him, to all that call upon him in truth. By Connexion, Isa. 3. 24. \* In stead of sweet smell, there shall be a stink; In stead of a girdle, a rem; In stead of well-set hair, baldnesse; In stead of a stomacher, a girdle of sackcloth, and burning in stead of beauty.

Variation is a pleasant fruitfulness of words, added onely for varieties sake. Psal. 14. 7. \* \* Jacob shall rejoyce, and Israel shall be glad. Isa. 1. 4. \* A sinfull nation, a people laden with iniquitie, a seed of evil doers, children that are corrupters. And verse 17. \* Relieve the oppressed, judge the fatherlesse, plead for the widow.

Gradation is, when the immediate succeeding clauses transcend each other in signification. 1. John 1. 1. That which we <sup>h</sup> \* have heard, and that which we have seen, and our hands have handled of the word of life. Judg. 5. 30. To Siserah, <sup>h</sup> a prey of divers colours of needle-work, of divers colours of needle-work on both sides.

Corre-

Psal. 7. 15.

Exod. 15. 9.

Judg. 5. 27.

Judg. 12.

*Correction* is the reenforcement of the clause last uttered, by the subsequent. *Gal. 3.*  
 4. Have ye suffered so many things in vain? if it be yet in vain.

*Allusion* is a delightfull harping upon words. *1. Tim. 6. 6.* But godlinesse is great gain. *Matt. 8. 22.* Let the dead bury the dead. *2. Tim. 4. 2.* Εἰς τὸν αἰῶνα, ἀναίματος. *Rom. 12.*  
*2. Cor. 4. 8.* ἀπορρέμενοι, ἀλλ' οὐ ἐπαρρέμενοι. *2. Cor. 6. 10.* As poore, yet making many rich; as having nothing, and yet possessing all things. *1. Tim. 3. 16.* God was manifested in the flesh, justified in the spirit, seen of Angels, preached unto the Gentiles, beleev'd on in the world, received up into glory.

*Composition* is a smooth linking together of select words and clauses. *Psal. 3. 24.* In stead of sweet smell, there shall be a stink; in stead of a girdle, a rent; in stead of well-set hair, baldnesse; in stead of a stomacher, a girdle of sackcloth; and burning, in stead of beauty.

### The Comment.

a) The learner must carefully distinguish between a Trope and a Figure; though in our common speech we confound the Terms, and the difference between them is this, that a Trope cannot be without a borrowed sense; but a Figure may be, whether the words are borrowed or proper.

Rhetoricians indeed gave this difference, that a Trope was in a word, and a Figure in a clause or sentence; but observe all the examples, and this will be found false. b) These five first I call Relative figures, because in every one of them there is a reference of words which makes the elegancie. The other Independent, because no part of the clause brings in another; but the whole clause is joyntly & independently considered. c) These examples of Repetition, though they be of severall sorts, need no explanation. d) This you see is the very same thing, but spoken in divers terms. f) Here he also expresth the same purpose with varietie of words. g) One of these terms Relieve, judge, or plead for, would have served the severall clauses; but to varie terms is farre more pleasing, for using the same words breeds satietie. h) Here is a climbing of the speech; To see is more then to heare, and to handle is more then to see. A work of divers colours is somewhat; of needle, that is more; on both sides, that is yet more. i) Here the latter clause is so inferred, that it recalls the former, and causes it to take a deeper impression. But indeed Revocation is more powerfull, when there is a direct Revocation; as thus, We are now redeemed, justified, sanctified, glorified in him. Redeemed, justified, sanctified, glorified? What things are these? And M<sup>r</sup>. Smiths persona-



personation of Nebuchadnezzar hath in it a prettie Revocation: Did I call it great Babel? I will call it great Babel: Did I say, I built it? I will say, I built it: Did I adde, For the honour of my Majestie? Let it go, For the honour of my Majestie. *Note that some speeches* Note 16  
*have a spice of Gradation and Correction together. Rom. 8.34. It is Christ that died, yea rather that is risen again. Yea, and in some speeches, two, three, foure, or more Figures may be compact together: the same speech may carrie both an Exclamation, Diversion, Reservation, Allusion in it, or the like. This thou canst not choose but note in the examples throughout, and wheree're thou readeest. k ) Allusion is a very large and wittie figure. Sometimes we allude to what is forespoken: as in the first example the Apostle alludes unto the speech verse 5. So we allude in the mentioning of anothers words, or of our own that are known words; as if one should beginne a speech thus, If I had not ploughed with your heifer, &c. alluding to Samsons words: so in the inversion of a clause, as, The poore have ever lived hardly, but now they hardly live. Sometimes we allude unto the sense, when the word hath a double construction, as in the second example. So in these, The Rhenishs can no more abide that proposition converted, then themselves; The ash is an emblem of unprofitable*

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The Vulgar  
will this de-  
cating upon  
words.

unprofitable prelacie, which bears nothing but  
Keyes. We are all saints by calling, and some of  
us but by calling. Physicians live by other mens  
pains. Sometimes we allude unto the sound, as in  
the third and fourth examples: yea if it be but the  
keeping of the letter, as thus, There is a diffe-  
rence betwixt the sinnes of weaknesse, and the  
sinnes of wilfulnesse. Labour not to please the  
eare, but pierce the heart. Sometimes we allude  
to sense and sound both; as, Those things we should  
most set-by, we most set by. Sometimes we al-  
lude in the choice of words, that have a pretty  
correspondence, answering and suiting with one  
another, as in the fifth example; and so thus, Go  
and seek thine entertainment, where thou hast  
lost thine honestie. How much better were it to  
be with the sheep of Jethro, then with the  
wolves of Israel! If he had said, with the ti-  
gers or bears of Israel, it had been all one for  
his meaning, but had been nothing so neat. Some-  
times we allude to the pace or measure of words,  
as in the last example; The clauses are all of  
alike size, which makes them runne very plea-  
santly. Sometimes we have allusions both of the  
sound, sense, and pace together. 1) There are 2  
vertues in this Figure; the one intimated in the  
word smooth, that is, such a collocation and  
well-ordered disposition of the word, as doth a-  
void harshnesse, and pleaseth the eare with a  
harmonious

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harmonious consonancie of syllables, as in the example is plain: For if the last clause had kept the form of the precedent thus, And in stead of beautie, burning, it would have sounded more unpleasantly, but that transposition of the words gives a grace unto them. The other vertue intimated in the word select, is a judicious choice of words, sometimes of a monosyllable, dissyllable, or more syllables, sometimes being more full or fit in regard of more consonants or vowels for the place and use intended, although otherwise of equall signification. So that this compasure of words is like some frame of joynd ware, the joynts and parts whereof are so truely proportioned and fitted, that the whole completh tightly together, without gaping or unevennesse. **Note 17** true it is, that to teach election of words, when to use long words, when short, where to choose a word that begins with a vowel, where with a consonant, which to make the precedent, which the subsequent, I say, though for this end sundry rules might be given, as also in all other Figures and Tropes, so that the multitude of rules would have sweld a volume too big: yet because little but the Theoric of Rhetorick can be learned by Art, and the Practick is the gift of Nature, I have thought it a fruitlesse, yea an hopelesse attempt (as is discoursed in Tullie de Oratore) to teach the practise of Rhetorick. For ever  
when

when it is not naturall but affected in us, to draw and compose Tropes and Figures, we fall so farre short of the goodlinesse of Oratorie, as a forced action from a naturall delivery. So that herein onely Discretion, Observation, and Exercise must be our guides. And the notions of Rhetorick (as hath been proved and approved) are herein fully discovered, that the ingenuous consulting with any scholar, may attain the exall understanding of them.

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CHAP. VII.

**T**He independent Figures are six. 1. Description. 2. Diversion. 3. Reservation. 4. Exclamation. 5. Personation. 6. Insinuation.

Periphrasis.

\* Description is a \* complementall dilatation of speech, which is two wayes. 1. By \* Circumstance. 2. By \* Circumlocution. Eccles. 10. 20. A bird \* of the \* aire shall carry the voice, and \* that which hath \* wings shall tell the matter.

\* Rom. 6. 12.  
Judg. 5. 24.  
Jam. 1. 23.  
Deut. 32. 25.

Apostrophe.

Diversion is, when abruptly breaking off the matter in hand, we speak of another. Gen. 49. 18. I have waited for thy salvation, O Lord.

\* Judg. 5. 21.

Aposiopesis.

Reservation is an abrupt breaking off, withholding part of our minde. 1. King. 21. 7.

Elia. 2. 19.

\* Dost thou now govern the kingdome of Israel? Arise, &c. Exclamation



**Exclamation** is a speech expressing some <sup>Ecphorosis</sup> conceived passion or affection of anger, joy, desire, admiration, doubt, scorn, insultation, objurcation, &c. *Psal. 42. 2. <sup>a</sup> When shall I come and appeare before God! Rom. 12. 33. O the depth of the riches, both of the wisdome and knowledge of God! How unsearchable are his judgements, and his wayes past finding out!*

**Personation** is, when we feigne a person <sup>Prosopopœia</sup> speaking or hearing; or a thing, as a person. *Psal. 16. 10. <sup>f</sup> Thou <sup>\*</sup> wilt not leave my soul <sup>\*</sup> 1. Cor. 15. 32. in hell, &c. 2. Sam. 1. 25. <sup>b</sup> O <sup>\*</sup> Jonathan <sup>\*</sup> Eccles. 7. 16. thou wast slain, &c. Jud. 9. 8. <sup>b</sup> The trees said <sup>\*</sup> Psal. 11. 1, unto the Olive, Do thou reigne over us; but the Olive tree said, &c. 1. King. 13. 2. <sup>i</sup> O Altar, Altar, &c.*

**Insinuation** is a subtil winding into the Affections to beget good liking, attention, or consent. By <sup>\*</sup> **Compellation**, <sup>\*</sup> **Occupation**, <sup>\*</sup> **Appeal**, <sup>\*</sup> **Anticipation**, &c. *Rom. 12. 1. I beseech you brethren by the mercies of God. 1. Tim. 2. 7. I speak the truth in Christ, and lie not. 1. Cor. 11. 13. Judge in your selves, is <sup>2. Cor. 12. 11</sup> it comely, &c. <sup>Act 26. 8.</sup> Acts 26. 29. I know that thou beleevest.*

### The Comment.

a) Description here I take larger then Periphrasis, for that indeed is but Circumscription; and

and by Complementall dilatation, I mean fine spreadings and fillings of speech, either by Circumstance, which is an addition of words in the setting forth of a thing, not expedient for the matter, but for ornament; as in the former of these clauses it had been sufficient, and all one for the matter, to have said simply, A bird shall carry, &c. that addition of the aire is but a neat Complement, or filling of speech: and these circumstances are many times comprehended in an Epithet; as if he had said, A flying bird shall, &c. Flying is but a superfluous circumstance to the matter, yet it adorns much. So in these speeches, Blessed shall Jael be among women in the tent. David vows to kill all Nabals house, to the dog that lies at his doore. Or by Circumlocution, which is a phrase of speech: a fowl is in this wise described, that which hath wings. So that description of dying, by David, I go the way of all the earth; and that of Solomon, Man goeth to his long home, are very fine Periphrases. b) Jacob was foretelling what should befall the severall tribes: in the midst of his prophesie, he suddenly breaks off into this ejaculation, which depends not upon the precedent mat-

**Note 18.** ter. Note here also that there is an elegant Diversion in the person. Psal. 34. 12. What man is he that desireth life? Keep thy tongue from evil: he should have said, Let him keep his tongue

tongue from evil: but he turneth to the second person; for the more personall any application is, the more forcible it is. c) Betwixt Israel and Arise, to make the sense perfect, there wants some such words as these, And canst not get a vineyard? and those words are much more forcible by the reservation of these. For it is not every Eclipsis that makes a Reservation, as some idly teach. In play-books, where these Figures are much used, they are noted thus —

d) This Figure is plain enough, and is commonly noted with this ( ! ) Note that of the nature of an Exclamation is a pithie sentence in the close to winde up the passage, which Rhetoricians call Epiphonema: as, Psal. 49. 20. where the Prophet having discoursed of the licentious folly of self-admiring worldlings, shuts up thus, Man being in honour, and understanding not, is like the beasts that perish. e) Any way speaking, whether objecting, answering, or communing. f) This David speaks not of himself, but personating Christ. See Act. 13. 35. g) Here David speaks, as if it were to Jonathans face. h) Here Jothan brings in the trees speaking, as if they were men. i) Here the Prophet speaks to the altar, as if it were a person, and heard him. k) Compellation is loving, sweet, and be seeming language, as you see in the first example. Occupation is not (as many teach) she

Note 19.

the bringing in of an objection, for that is rather a personation; (as, O but we are not book-learning: Thus the Preacher objects many times, personating ignorant cavillers) but it is when we slyly forestall prejudicate thoughts, as in the second example the Apostle prevents by that protestation, the scruple of misdoubting his calling.

*Note 20.* The other examples be plain. Now lastly you must note, that happily there may be some examples added to most of the Figures, that will be found somewhat after another manner, even as there is some difference betwixt the examples given. For instance; To Repetition I might adde a repetition in manner of the burden of a song, as in the 136 psalme. To Correction I could adde correction by way of counterfeit mistake, as thus; These Jebusites, Jesuites I would say. To Allusion I might adde allusion by a purposed mistake, as Summers said to King Henry, Your Frauditours, Conveyers, and Deceivers, and such officers, get all your money; for Auditours, Purveyers, and Receivers. To Insinuation I might adde insinuation by concession, apologie, simulation, &c. And so of other examples and other figures; all which are so plain and so easie to be apprehended, that doubtlesse the distinguishing of them into so many species would rather obscure them, and puzzle the learner, then be any help to the understanding thereof.

*As apples of the same tree may differ in colour, figure, bignesse, and perhaps somewhat in taste. See the next.*



CHAP. VIII.

**T**Hus much of Adornation; a word of Action.

*Action* is a part of Rhetorick exercised in the gesture and utterance.

*Gesture* is the comely carriage of the bodie; whereof nothing is needfull to be spoken.

*Utterance* is the sweet framing of the voice; of which we will note onely that which we call *Emphasis*, which is the elevation of some word or words in the sentence, wherein the chief force lies. Psal. 76. 7.

*Thou, Thou* art worthy to be praised.

The Comment.

a) *As in every word some syllable is pronounced more acutely; so in every clause some word is uttered with more vehemencie then the rest, as the first 2 words in this clause must be. Now when we put many Emphases together, the sentence is very moving. Rom. 8. 38. Neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, &c. all these must be pronounced Emphatically.*

FINIS.

D

It is much of a Rhetorick, and well of

1. action.

It is a part of Rhetorick, and well of

the science and nature.

It is the chief carrying of the do-

ing; whereof nothing is needed to be

known.

It is the chief carrying of the

ing; of which we will now only that

which we call Rhetorick, which is the chief

of some word or words in a sentence;

wherein the chief force lies. Chap. VIII.

It is the chief carrying of the

The Conclusion.

It is in every word, and is the

chief carrying of the

word is uttered with more emphasis than the

as the first word in the clause, and so

the which we put many Emphases together;

the sentence is very moving. Chap. VIII.

the depth, not life, not strength, nor principle-

the powers, not things present, nor

things to come, not health, not death, &c.

the which be pronounced Emphatically.

FINIS.

8  
D

# RHETORICES

## ENCHIRIDION.

### CAP. I.

**R**HETORICA est ars polienti-  
dæ & habendæ Orationis, ad in-  
citandos hominum affectus.

Ejus duæ sunt partes, *Exornatio* & *Actio*. Exornatio in *Tropis* & *Figuris* locum habet.

Tropus est, quo vox à nativa significatione in alienam immutatur.

In Tropo considerantur, primò *Genus*, secundò *Affectiones*.

Genus Troporum est quadruplex.

1. *Metonymia*,      3. *Metaphora*,
2. *Synechdoche*,    4. *Ironia*.

### CAP. II.

**M**etonymia est Tropus, quo vox ex accidentali relatione ad aliam significandam traducitur. Estque vel *Perfecta*, vel *Slip-tica*. Metonymia perfecta est, quando vox

Tropo affecta in Resolutione abijciuntur.  
Estque quadruplex. 1. *Causa*. 2. *Effecti*. 3.  
*Subjecti*. 4. *Adjuncti*.

Metonymia Causa fit duobus modis.

I.  
Lacrymas.

Cum Efficiens pro Effecto usurpatur; ut, Fa-  
cilè *dolorem* ex oculis effundunt fœminæ.

Vini.

Ignem, &  
Metalepti-  
cos

candelam.  
Auditu vestro.

1. Sic cum inventor, effector, author, aut  
primus & clarus in re aliqua, pro inventis,  
effectis, aut rebus illis quibus nobilitatus fue-  
rit, usurpatur; ut,

*Implentur veteris Bacchi pinguisque ferina.*

*Vulcanum in cornu gerit.*

2. Sic, cum Causa instrumentalis ponitur  
pro Effecto; ut, Hæc non sunt digna *auribus*  
vestris.

II.

Gladio.

Lacrymas.

Cum Causa materialis ponitur pro materi-  
ato; ut,

*Quin morere, ut merita es, ferroque avertè do-  
lorem.*

*Vulcanum in cornu gerit.*

Secl. 2.

Vinum.  
Vasator.

Piles.

**M**etonymia Effecti est, cum ex Effectu  
causa significatur; ut, Sanguinem inflama-  
t *ebrietas*. Scipio Africa *clades*.

Metonymia Subjecti est, cum ex subjecto  
res adjuncta significatur; ut, At illum Hesterni  
*capite induto* subiêre Quirites.

Sic cum locus, sedes, & continens, pro rebus  
locatis



locatis & contentis usurpantur; ut, Nihil ce-  
rebri, nihil cordis habent improbi. *Hispania*  
cum *Anglia* æternum sancivit foedus. Totum  
ego cibam populum.

Nihil ingens  
nihil pruden-  
tia. Hispani  
cum Anglis.

Potum.

Metonymia Adjuncti fit, cum Adjunctum  
locum occupat Subjecti; ut, Ne viro domine-  
tur colus. Hunc Battum *Vicinia* tota vocabant.

Formina.

Vicini omnes.

1. Sic cum nomina virtutum & vitiorum  
pro bonis & malis viris usurpantur; ut,

*Quid non ebrietas designat? operta recludit.*

Ebrius.

2. Item cum tempus ponitur pro rebus  
tempori subjectis; ut,

*Aspera tum positis mitescent secula bellis.*

Aspera gene-  
rationes.  
Juvenes.

*Est opus ardentem frans arcere juventam.*

3. Postremo, cum signum ponitur pro re  
signata; ut, *Cedant arma togæ. Fasces* sum-  
mam apud populum Romanum obtinebant  
potestatem.

Bellum paci.  
Consules.

*Sect. 3.*

**E**lliptica Metonymia est, cum verbum  
proprium & mutuatum concurrunt simul  
in resolutione. Estque primo in *Causa*; ut, *Le-  
go Virgilium.*

Virgilii opus.

Secundo in *Effecto*; ut, *Deis* est omnium  
creaturarum *vita*.

I I:  
Causa vitæ.

Sic cum Epitheton causam includit, ut *ge-  
lidus* timor, *præcepta* ira, *nobilis* virtus, &c.

Solidam red-  
dens, præce-  
ptum red-  
dens, nobi-  
lem reddens.

Ubi notandum Metonymiam Ellipticam per  
nuncium

unicum verbum aliquando posse resolvi; ut, *Præceptis ira*, id est, *Præcipitans ira*; quæ vox includit, *Præcipitem reddens*.

III.  
Sæptus Re-  
gem & Regi-  
porum.

Tertio, in Subjecto; ut, *Reges & Regina Britannici Londinense mercatorum adornant*.

Radiorum ar-  
mis instructi.

1. Sic cum illud, quod Adjuncti proprium est, Subjecto attribuitur; ut, *Milites radiorum circumdant murum*.

VII. Illis.

2. Cum Subjectum etiam ponitur pro Subjecto eâ qualitate imbuto; ut, *Illis ac-  
cumbis manibus*?

Denique in-  
genium.

3. Porro, cum aliquod Epitheton signum denotet; ut, *Ingenium habet vultum*.

Domum Pom-  
peii.

Denique, cum possessor pro re possessa po-  
nitur; ut, *Ego eo die casu apud Pompei sum cor-  
navi*.

IIII.  
Objectum si-  
gnis.

Quarto, in Adjuncto; ut, *Inferna Styx de-  
orum est timor*.

Mortalium ho-  
minum.

Sic cum illud quod Adjuncto attribuitur proprium est Subjecti; ut, *Mortalia temnitia  
arma*.

### CAP. III. De Synecdoche.

**S**ynecdoche est Tropus, quo vox ex natu-  
rali relatione ad aliam significandam tra-  
ducitur. Estque quadruplex. 1. *Generis*. 2.  
*Speciei*. 3. *Integri*. 4. *Membris*.

Synec-

# Rhetorices Enchiridion.

Synechdoche Generis est, cum vox generalis pro particulari ponitur; ut, Exire ex arbo Consul hostem jubet.

Ex Roma Tullius  
Ex Gallia  
nam,

Synechdoche Speciei est, cum vox particularis generalem designat; ut,

*Æoliam venit loca fœta furentibus Austris.*  
Hoc Ippis & conscribis notum.

Partes:  
Omnes fœta  
infima fœda,

Synechdoche Integri est, cum totum ponitur pro parte; ut,

*Aut Ararim Parthus bibit, aut Germania Tygrim.*

Partem Ararim  
partem Tygrim

Sic, cum numerus pluralis pro singulari; ut,  
*Nos populo imposuimus, & Oratores visi sumus.*

Ego imposui,  
& Orator visus  
sum,

Synechdoche Membri est, quando ex membro integrum significatur; ut, *Ridiculum caput.*

Ridiculum totum  
caput,

*Involvens umbrâ magnâ terrâmq; polulûmq;.*

Colum

1. Sic, cum numerus certus ponitur pro incerto; ut, *Heus, tribus verbis te volo. Si centum mihi darentur linguæ, hæc dignè satis explicare non potui.*

Partes:  
Multa;

2. Item cum singularis pro plurali; ut, *Romanus clarus in armis. Hostis habet muros.*

Romani clarus  
Hostis habet

3. Tertiò, cum altera circumstantia locum alterius sortitur; ut, *Quis hodierno die suggestum scandit? Quot accumbebant hic?*

Circumstantia  
et  
Translatio;

4. Postremò, cum primus coetus familiaris, secta;

passer & exer-  
citus suus, Pompe-  
ium & copias  
as suas.

fecta; &c. universos notet, ut, *Cesar Pompe-  
ium superavit.*

### CAP. IIII. De Metaphora.

**M**etaphora est Tropus à simili ad simile;  
ut,

His juvenes  
comparantur  
equis indom-  
itis.  
Canibus, quia  
sine ratione.  
More homi-  
num.

*Est opus ardentem fraxis ardore juvenum.*  
*Latrant Oratores, non loquuntur.*

1. Huc referuntur primò *antitropopa-  
thia*; ut, *Deus odio habet improbos.*

2. *Antonomasia* à personarum genere, aut lo-  
co ducta; ut,

Qualis fuit Ro-  
mulus, & qualis  
fuit Cresus.  
Mendax, qui-  
les erant Cre-  
tenses.  
Similis Troja-  
rum regnis.

*Irasci est scilicet, qui modo Crederetur.*  
*Nic sane vere est Cretensis.*

— *Tendimus in Latium* — Illic fas regni  
resurgere Trojae.

3. *Ænigmata*, fabulae & huiusmodi; ut,  
*Mater me genuit, eadem mox perit.*

*Gallus gallinaceus, dum vertit stercorarium,  
offendit geminam, &c.*

Dobius sum u-  
trum ince-  
ptum teneam,  
veluti qui Lu-  
pum auribus  
tenet.  
Verum, quale  
utabatur  
pode dicitur,  
pode dicitur.

*Proverbia*; ut, *Lupum auribus teneo.*

*pode dictum.*

*Cap.*



C A P. V. De Ironia.

**I**ronia est Tropus, quo oppositam ex opposito significatur; ut, Tu mihi pater, ego tibi filius; & parebo tibi ut par est.

Egregiam vero laudem & spolia ampla refertis.

Tuque puerque tuus, magnum & memorabile nomen.

Una dolo diuini si femina dicta duorum est. Quid non mortalia pectora togis. *Auri sacra fames?*

Fit etiam cum nos ea tacere & mittere simulamus, quae tamen eloquimur; ut, Atqui illud tenebrosissimum tempus incunctis aetatibus tuae Patriae latere, licet summe per me parietes in adolescentia perfoderis, vicinos compitatus, matrem verberaris.

C A P. VI. De Troporum Affectionibus.

**A**ffectio tropica est ultior Tropi virtus. Affectiones autem sunt quinque.

1. Catachresis. 2. Allegoria. 3. Metalepsis.
4. Hyperbole. 5. Tapinosis.

Catachresis fit, cum Tropus est durior aut inaequalior; ut, Vir gregis ipse caper decrat.

Allegoria est Troporum ejusdem generis continuatio. Corax Orator excludat pullos suos e nido suo, ut evolent corvi clamosi. Sine Cerere

Ironia 3. Regula.

Nullam sed spolia turpe dedecus & famiam oia

Profana.

Παράλας  
16,  
Præteritio.

Si maritus gregis, mitiori Metaphora uretur.

Educat discipulos suos e schola sua, ut prodeant rabula loquaces.

Sine pane &  
vino amor tri-  
get.

*Cerere & Libero friget Venu.*

Metalepsis est Tropi in uno verbo multipli-  
cario; ut,

Pro spica.  
Syn. Spica pro  
Vegere, Syn.  
leges pro xlla-  
ta. Met. affas  
pro anno, Syn.

*Post aliquot mea regna videns mirabor aristas.*

Hyperbole fit, quando plus dicimus quam  
velimus intelligi. Hæc fit vel Auxesi; ut, *Sul-  
cavit cutem regis* vel Miosi; ut, cum homi-  
culum *Pigmeum* voco.

Tapinosis est, cum volumus plus subintel-  
ligi quam dicimus; ut,

*— Etsi nullum memorabile nomen*

*Famino in poena est —*

*Extinxisse nefas tamen, & sumpsisse merentis  
— Laudabor penas, &c.*

Hanc autem habere suam Auxesi-  
& Miosi, ex Anglicis constat exemplis. No-  
tandum est præterea has duas Affectiones  
vocibus, ubi nullus est Tropus, reperiri; ut,

*Me miserum, quanti montes voluntur aquarum*

Augusti Nepotii  
filius.  
Phalaride.

*Jam jam, cæli iura, sydera summa putas.*

*Sevior es tristi Buthride, sevior illo*

*Qui falsum lento torruit igne bovem.*

CAP. VII. De figuris.

**F**IGURA est exornatio Orationis, nullâ  
separatione habitâ Tropica alicujus virtutis

Figura est duplex, *Relativa & Absoluta.*  
Relativ

Relativæ Figuræ sunt sex; Repetitio, Variatio, Gradatio, Correctio, Allusio, & Compositio.

Repetitio est alicujus in sententia recitatio; ut, *Hen hen fugaces, Posthume, Posthume,* labuntur anni.

I.  
Epitrochia

*Pierides vos hæc facietis maxima Gallo.*

Anadiplosis

*Gallo, cujus amor tantum mihi crescit in horas.*

Anaphora

*Te dulcis conjux, te solo in littore secum,*

*Te veniente die, te decedente canebat.*

*Crede mihi, si te quoque pontus haberet,*

Epitrophe

*Te sequerer Conjux; & me quoque pontus*

*haberet.*

*Hujus ero vivus, mortuus hujus ero.*

Epanaleptis

*Crudelis mater magis, an puer improbus ille?*

Epanodos

*Improbus ille puer, crudelis tu quoque mater.*

Variatio est jucunda quædam verborum

II.

ubertas; ut, *Quod si fata virum servant, si vescitur aurâ*

*Æthereâ, nec adhuc crudelibus occubat um-*

*bris.*

Gradatio est, cum clausulæ sequentes im-

III.  
Climax

mediatas præcedentes significatione super-

tant; ut, *Veni, vidi, vici.*

*Quod libet id licet his, & quod licet, id satis*

*audent;*

*Quodque audent faciunt: faciunt quodcumque*

*molestum est.*

Correctio est, quâ priorem clausulam per

IV.  
Epanorthosis.

posteriorem acrius urgeamus; ut, *Filium uni-*

*cum*

cum adolescentulum habeo: *An? quid? xi? habere me? Immo habui, Chreme; nunc habeam necne, incertum est.*

Erat hoc mihi dolendum, sed multo magis illud, quod inimicum meum, meum autem Immo. *Verò legum, iudiciorum, otii, atque patriæ, &c.*

Allusio est, quæ aliquid prius dictum captamus. Aliquando enim ad sonum alluditur; ut, *Leve est miserias ferre; perferre, grave.* Hoc etiam fit, cum vel nostra, vel aliorum verba antedicta captamus. Ità Ovidius inducit Mercurium facete rusticam Batti tantigliam imitantem: sic Battus, *Sub illis montibus, inquit, erant, & erant sub montibus illis.* Cui Mercurius, *Me mihi perfide prodis? Me mihi prodis?* ait. Sic si quis poemata scribens, nec non sibi altiora quædam aut graviora tractanda proponens, carmine Virgiliano uteretur,

*Pierides Musæ paulò majora ferimus.*

Fit etiam cum voces in sententia involvantur; ut, *Οὐκ ἐν τῇ νεύρῳ τὸ εὖ, ἀλλ' ἐν τῇ ψυχῇ.* Alii quod pollicentur tardè præstare, tu quod præstas tardè polliceris. Aliquando sensum captamus; ut in illo Ciceronis Hortensium Oratorem, qui cum defensionis mercedem à Vario acceperat Sphingem argenteam, Marco Tullio obliquius quid atque involvunt.



involutius locuto, dixit, *Non didici solvere enigmata.* Atqui (inquit Cicero) *Sphingem habes domi.*

Nonnunquam etiam numerum sive quantitatem clausularum captamus; ut, *Quis in voluptatibus inquinatior? quis in laboribus patientior? quis in rapacitate avarior? quis in largitione effusior?*

In aliquibus & sonum, & sensum, & quantitatem simul captamus, quod est facile observatu.

Compositio est concinna & auribus delectabilis selectarum vocum & clausularum connexio inter se & collocatio; ut, *Doctrinae radicem esse amaram omnes nimis experimur: sed dulcissimos ejus postmodo fructus degustamus.*

VI.  
Ingrata esset auribus hac sententia, si juxta naturalem constructionem ordinaretur. Sed de hac Collocatione Oratoris lege Doctiss. & Ornatiss. Illum Dom. Clarkum in suis formulis oratoris.

# CAP. VIII. De Figuris absolutis.

**F**IGURÆ absolute sunt sex; Descriptio, Diversio, Recitatio, Exclamatio, Personatio, & Insinuatio.

Descriptio est luxuriosa verborum dilatio, quā aliquid vel additione vel circuitu vocabulorum exprimamus; ut, *Quid faciam, cum parentes mei, qui me genuere, filium suam non agnoscant?*

Vidi

Coronam.

II.  
Apostrophe;

Vidi regium capitis decus cum capite raptum.

Diversio est digressio sermonis ad aliud  
quàm instituta oratio requirit; ut, Et auro vi-  
potitur. *Quid non mortalia pectora cogis, Auri  
sacra fames.*

III.  
Ephorosis.  
Irrisionis.  
Optationis.  
Desperatio-  
nis.  
Imprecatio-  
nis.

Exclamatio est Oratio exprimens subitum  
aliquem animi affectum; vel indignationis,  
admirationis, gaudii, doloris, &c. ut, *O cla-  
mentiam admirabilem, atque omni laude, pre-  
dicatione, literis, monumentisque decorandam!*

*Heu qua me tellus (inquit) qua me aqua  
possunt Accipere!*

*Et procul, ô miseri, quæ tanta insania, cives?*

Epiphenema.

Aporia.

*Tanta molis erat Romanam condere gentem!*

*Quid faciam? roger, anne rogem? quid do-  
inde rogabo?*

III.

Reticentia est, quâ sententiæ inchoate  
cursus sistitur, partem aliquam, quæ tamen  
intelligatur, tacendo; ut, *Ego te, furcifer, si vi-  
vo —*

*Quos ego — sed motos præstat componere  
fluctus.*

V.  
Prolepseos,  
Pictio perso-  
narum.

Personatio est loquentis aut audientis per-  
sonæ fictio, vel rei alicujus tanquam personæ  
ut Horatius Satyrâ primâ Meccenatem indu-  
cit audientem.

*Qui sis (Meccenas) ut nemo, quam sibi sortem  
Seu ratio dederit, seu fors objecerit, illâ  
Contentus vivat, &c. versibus verò sequenti-*

bus, fingit multos aliorum vitæ rationem suæ præferentes.

*O fortunati Mercatores, gravis annis Miles ait, multo jam fractus membra labore. Contra Mercator, &c.*

*Hosne mihi fructus, hunc fertilitatis honorem Officii que refers, quod adanci vulnera aratri Rastrorumque fero, totoque exerceor anno? Parce venturis tibi, mors, paramur; Sis licet segnis, properamus ipsi.*

Insinuatio est, quâ quid præjudicii ab auditorum animis amoveamus, & callidè nobis conciliemus benevolentiam, attentionem, approbationem.

*At vos obsecro (Auditores benevoli) patientes mihi prabeatis aures dicturo ea quæ attentione vestrà nec indigna, nec Reipub. omnino incommoda fuerint.*

*Cuncta equidem tibi, rex, fuerint quæcunque fatebor*

*Vera, inquit, neque me Argolica de gente negabo.*

*Si ita haberet se tuares, quid consilii aut rationis inires?*

*At si ego idem affirmâssem, mentitus essem.*

*Et procul, ô miseri, quæ tanta insania, cives?*

*Creditis auctos hostes? aut ulla putatis Dona carere dolis Danaum? Sic notus Ulysses.*

Tertium hic fingit loquentem.

Secundum hic inducit mortem audientem.

V L

Hic officiosæ compellationis ne sese insinuant videretur.

Hic rectè occupatione, non sibi conciliaret fidem.

Hic appellatio ad alium.

Hic Iconia.

Hic Interrogatione, quam vocant Erosionem.

**A**CTIO est decora orationis formatio. Recitatio. Consistit autem Actio vel in Corporis gestu, vel in Voce.

Actio, corporis gestus, est decens membrorum in elocutione moderatio.

Actio vocis, est apta vocis in pronuntiatione conformatio: ubi imprimis est Emphasis observanda, quæ est illarum vocum pronuntiando elevatio; in quibus præcipua clausularum virtus perspiciatur; ut,  
*Tu dominus, Tu vir, Tu mihi frater eris.*

**FINIS.**





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